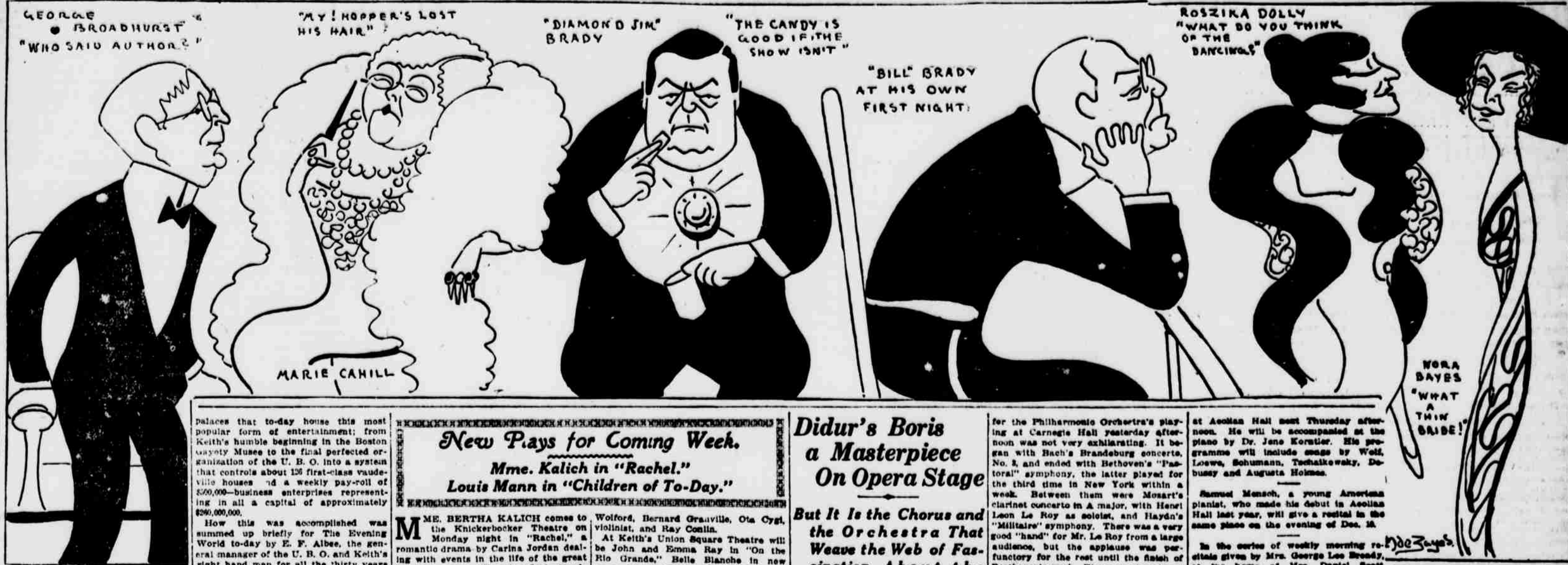


First-Nighters at "Hop o' My Thumb"

By De Zayas



1913 VAUDEVILLE ECLIPSES 'SHOWS' OF 30 YEARS AGO

How the Improvements Were Made Told by Manager E. F. Albee.

It took a Punch and Judy show—one of the oldest forms of entertainment ever devised by mankind—to give modern, high-class vaudeville the impetus that has carried it from the dingy and disreputable days of old-time "variety" to the most highly organized branch of the show business and a position among the really great industries of the day.

It happened this way: Way back in 1853 B. F. Keith, already an experienced showman, conceived the idea of the "continuous performance." He was conducting a two-story "palace" of entertainment in Boston known as the Gayety Musee. Upstairs was the time-honored cluster of freaks and curiosities and downstairs a small hall with a diminutive stage. It was Mr. Keith's idea to open the Musee at 10 o'clock in the morning and keep both shows going until 10:30 at night.

Nobody knew just how he was going to do it—not even Keith himself, as he often admitted afterward. His rivals threw up their hands and declared him crazy and even his staunchest supporters tried to dissuade him. But he wasn't built that way.

On the first day, therefore, the few stragglers who found their way into the Musee in the forenoon and early afternoon were easily taken care of. First they listened to the lecturer for the upstairs exhibition and then they were escorted below and seated in the little hall. The variety bill ran an hour and then began over again.

USED PUNCH AND JUDY AS A "CHASER."

But when night came and big crowds assembled it was a different story. The first big batch of curious ones were shut out upstairs and entertained by the lecturer, S. K. Hodgdon, now one of the chief officials in the United Booking Office, the organization that controls almost the entire first class vaudeville field, and at the head of which Keith, its founder, still rules.

After Hodgdon had ended his lecture, the crowd was sent below to the music hall and another batch let into the curio floor. But when the hours' programme of variety turns had come to an end and it was time to let the second big crowd into the hall from upstairs not one of the persons in the audience made a move to go out.

Then Mr. Keith thought of the Punch and Judy Show conducted by old Jim Campbell upstairs in the curio hall. He had Jim rushed down below, set up his puppet theatre and rang up the curtain for the third time. The moment the audience saw those painted dolls—of which it had tired in the hall above before coming down—it rose in a body and marched out.

THIRTIETH ANNIVERSARY OF VAUDEVILLE.

The thirtieth anniversary of the foundation of American vaudeville—a term adapted from the French by Keith—is about to be celebrated in all the houses controlled by the U. B. O. throughout the country. Gala programmes, special decoration of theatres and souvenirs of various forms have been provided for the commemoration of vaudeville's thirtieth birthday.

It is a far cry from the dingy little hall with sawdust strewn floors in which rough and tumble comedians and singers of questionable songs used to entertain audiences of men to the great

palaces that to-day house this most popular form of entertainment; from Keith's humble beginning in the Boston Gayety Musee to the final perfected organization of the U. B. O. into a system that controls about 125 first-class vaudeville houses and a weekly pay-roll of \$500,000—business enterprises representing in all a capital of approximately \$200,000,000.

How this was accomplished was summed up briefly for The Evening World to-day by E. F. Albee, the general manager of the U. B. O. and Keith's right hand man for all the thirty years of the development of the great enterprise.

"From the outset," said Albee, "our main idea was to clean up the vaudeville stage so thoroughly that no father would be ashamed to take his daughter to see the show. With this end in mind we confronted the performers engaged to play in our theatres and when their acts showed elements of the sort of thing we did not want we commanded it out of them. We found some of the old-time players difficult to convince, but our best argument always availed. That was to ask him one question: 'How would you like to have your sister or daughter sit out front and hear you say those lines or do that piece of stage business?' That always won them over to our side."

"This was only the first step. The second was the building of magnificent theatres and the psychological study of



what form of entertainment the people wanted. We have had to arrange our programmes with the idea of playing upon the human emotions and never allowing our audience to get too much of one thing at any time. The balancing of a vaudeville bill from opening act to close is one of the finest studies we have to make, and when you figure into what proportions our business has grown you may well see that the weekly booking of all theatres under our control means incessant work, the utmost care and many an argument and battle.

"To-day vaudeville supplies the favorite entertainment of millions upon millions of men, women and children and represents a gigantic business enterprise. Only the most thoroughgoing type of showman in the world can possibly succeed as a vaudeville manager and the men we have in responsible positions have all been trained from the ground up."

With the advancement of vaudeville began the gradual increase of the vaudeville performer's salary, until within the last few years the stars of the first magnitude in the so-called "legitimate field" have been attracted to the music hall by the enormous offers they have received.

Only recently Sarah Bernhardt made a tour of the principal cities of this country and was paid \$7,000 a week net. Mrs. Langtry drew \$2,000 a week, Ethel Barrymore \$2,000, Eva Tanguay \$2,500, Olga Nethersole \$2,000, Elsie Janis \$2,000, Lillian Russell \$2,000, and Eddie Foy and his kids \$2,000. Some idea of the difference between vaudeville salaries and those of the old variety days is gleaned from the fact that Weber and Fields used to play the old hall, such as Tony Pastor's and the London, on the Bowery, at \$40 a week between them, and used to be called upon to give as many as fourteen songs a day in the early days of the "continuous."

New Plays for Coming Week.

Mme. Kalich in "Rachel."
Louis Mann in "Children of To-Day."

MME. BERTHA KALICH comes to the Knickerbocker Theatre on Monday night in "Rachel," a romantic drama by Carina Jordan dealing with events in the life of the great French actress. The play first reveals Rachel as a girl when she was a poor street singer in Lyons, where she attracts the attention of the Duchess of Orleans, who brings her to Paris and places her in the Conservatory of Music for instruction. The second act shows Rachel four years later when she has caused the Parisians to proclaim her excellence while she is playing in the Gymnase. In the third act Rachel is acknowledged as the greatest tragedienne of her time. The bloodless revolution of 1848 breaks out and Rachel's patrons, the Duchess and her lover, Maurice, have fled to her home seeking safety from the mob. A jealous admirer knows the fugitives have sought refuge with Rachel, and at the head of the citizen soldiery starts to search the house while the mob outside clamors for the head of the actress. From her balcony she harangues the mob, waves the tri-color and, chanting the national anthem, aways the infuriated mob to her way of thinking and saves the lives of the Duchess and her lover. The last act shows the green room of the Theatre Francaise, with Chopin, fired by the occasion, playing for the first time his famous waltz for the dance before the wedding of Rachel and Maurice. Among others in the support of Mme. Kalich will be Sydney Booth, George Hassell, Walter Armin, Edward Fothergill, Ina Brooks, Ferike Boris, Ida Darling and Edna Archer Crawford.

Beginning Monday evening at the Harris Theatre, Louis Mann will be seen in a four-act play by Clara Lipman and Samuel Shipman, entitled "Children of To-Day." The scenes are laid in New York City and the story deals with the perversion of parental authority. A widow has two children, seventeen and fifteen respectively, possessed of ultra-modern ideas as to authority in the home. The mother permits her children to ride rough-shod over her. In their false notion of ethics they are led by an extremist painter and a French cocotte. When matters assume a grave aspect an old sweetheart of the mother enters upon the scene and controls the situation. The supporting company includes Emily Ann Wellman, Adon Fovier, Lorin Alcazar, Maude Turner, Gordon, Robert Strange, Margaret Tempest and Charles Balsar.

At the Shubert Theatre Forbes-Robertson will appear in "Passing of the Third Floor Back" and "The Sacrament of Judas" on Monday and Saturday nights. In "Mice and Men" on Tuesday night in "The Merchant of Venice" on Wednesday afternoon, with reduced prices for school children, and on Friday night in "The Light That Failed" on Wednesday night and in "Hamlet" on Thursday night and Saturday afternoon.

Alfred and Elpid Nemo, ice skaters from the Ice Palace in Berlin, have been added to "The Pleasure Seekers" at the Winter Garden.

"The Five Frankfurters" will be at the Grand Opera House.

Henrietta Crossman in "The Tongues of Men" moves to the West End Theatre.

"A Romance of the Underworld" will be presented by the stock company at the Harlem Opera House.

"The Star and Garter Show" will be seen at the Columbia.

The Murray Hill Theatre will have "Beauty, Youth and Polly."

Wolford, Bernard Granville, Ota Cyst, violinist, and Ray Conila.

At Keith's Union Square Theatre will be John and Emma Ray in "On the Rio Grande," Belle Blanche in new songs, Arthur Dagon, Vera Mercereau, dancer, and others.

"Any Night," which was presented at the Princess Theatre last season, will be given at the Forty-fourth Street Music Hall. Other new features will be Rosika Dolly, Feltz Adler, and Mike Bernard and Willie Weston.

Liane Carrera, Anna Field's daughter, will make her debut at Hammerstein's in a musical sketch written by Irving Berlin. On the bill will also be Jack Norworth, "Dope," James and Bonnie Thornton, and Raymond and Caverly.

David Bispham will be the headliner at Proctor's Fifth Avenue Theatre. Others will be Clayton White in "Cherie," Claude Gillingwater in "The Millionaire's Wife," and Josie Heather.

At the Twenty-third Street Theatre will be Harry First in "The Marriage of Figaro." The Fifty-eighth Street Theatre will have Madame Mary and Her Three-Ring Circus. The One Hundred and Twenty-fifth Street Theatre will give first place to Madame Oberlin in a dancing spectacle.

IN THE BRONX.

"The Passing Show of 1913" will be seen at the Royal Theatre.

The Bronx Opera House will have "The Conspiracy."

Dave Marion brings his company to Minsk.

The bill at Keith's will include Ray Cox in new character songs, Joseph Jefferson in "Poor Old Jim," "The Green Beetle," Deiro with his piano accompaniment, and Paul Morton and Naomi Glass in "My Lady of the Bungalow."

BROOKLYN THEATRES.

Thomas E. Shea will appear at the Gayety in "The Whirlpool," "The Belle," and "Dr. Jekyll and Mr. Hyde."

The Hehman Show will be seen at the Empire.

BOARD OF EDUCATION'S RECITALS NEXT WEEK.

The Board of Education announces the following recitals for next week: Sunday afternoon, at the Girls' High School, organ recital by Jules S. Joannides; at Ethical Culture School, organ recital by Gottfried H. Federlein; and at Morris High School, organ recital by Paul Marcus Jr. Sunday evening, at Public School No. 10, "Die Walkure," Monday, at Public School No. 44, "Composers and Music of America," by Clarence De Vaux. Thursday, at Public School No. 100, "Russian Folk and Peasant Songs," by Edward Bromberg. Friday, at Public School No. 64, "Welsh Music," by Mary E. Chesey.

Writing recently of the Gwent Welsh Male Singers, I ventured to suggest that the letters L. R. A. M. after a name meant, probably, of the London Royal Academy of Music. Miss M. D. Paris very courteously corrects me. She writes: "The Royal and London Academies of Music are separate organizations. L. R. A. M. (Licentiate of the Royal Academy of Music) is a title conferred by the Royal Academy on non-students who pass examinations either in London or one of the local centres, and which are open to vocalists and instrumentalists of all kinds. It entitles the bearer to rank as a professional, as either teacher or performer."

For the benefit of the German Poliklinik a musical and afternoon tea will be given by the Ladies' Auxiliary Society in the Grand Ballroom of the Waldorf-Astoria next Tuesday afternoon.

Mrs. Kennedy-Fraser of Scotland, guest of the Macdowell Club, will lecture on "Songs of the Hebrides" next Tuesday evening.

There will be a free organ recital next Monday evening in the Old First Presbyterian Church by Harold Vincent Milgrom.

Prof. Samuel A. Baldwin will give free organ recitals at the City College on to-morrow and Wednesday afternoons at 4 o'clock.

Dear Season Costs 28 Lives.

MILWAUKEE, Nov. 26.—The deer season, which will close to-day, has cost twenty killed, twenty-three hurt in Wisconsin, and eight killed, twelve wounded in Upper Michigan.

Didur's Boris a Masterpiece On Opera Stage

But It Is the Chorus and the Orchestra That Weave the Web of Fascination About the Listeners—Two New-comers in Cast.

By Sylvester Raueing.

"BORIS GODUNOFF" was sung for the first time this season at the Metropolitan Opera House last night, making as deep an impression upon a very large audience as it made when first it was produced, toward the close of last season. Adamo Didur repeated his remarkably fine impersonation of Boris. It is a historic masterpiece of the contemporary operatic stage; melodramatic if you will, but psychic enough also to fire the understanding.

Moussorgsky's opera, episodic as it is, tells an absorbing story of which Boris is always the central figure, absent or present; but the charm of the work is furnished by the chorus and the orchestra, which carry it along on haunting chants with the strange appeal that is inherent in Russian music. What a splendid "Gloria" that was in the first act; and what a withering mockery of it was in the third. And how naturally the mobs hustled and seethed and marched. And how the great bell of the Kremlin tolled above the swirl of the orchestra. It was all moving, and the audience came under the spell of the enchantment, never uttering a sound until each successive curtain fell.

Then they showed their appreciation in no measured fashion. Not everybody, perhaps, knew that the two gentlemen in evening clothes who responded to curtain calls were Giulio Satti, the chorus master, and J. B. Speck, the stage manager. At any rate, the work of each was worthy of recognition.

Two newcomers there were in the cast. Sophie Brenner, who made her debut at the Metropolitan. She took the part of Theodore, Boris's son and heir to the throne, and she disclosed an attractive contralto voice and no little acting ability. The other was Margaret Ober, who was Marina, the sweetheart of the false Dimitri, who made her debut last week as Ottorino in "Lohengrin."

She continued last night with good impression also made then. Her voice is of lovely quality, she knows how to use it, and she has a fine stage presence.

Paul Altshouse, who made his debut last season as Dimitri, took the part again last night. In leaping out of a window in the second act he sprained his ankle, but he kept on with his part. Perhaps the accident may have had something to do with it, but Mr. Altshouse last night hardly fulfilled the promise that he held out last spring. Laura Sparks as Xenia, Boris's daughter, Marie Duchene as a nurse, Jacques Maubourg as the Inkeeper, acting her small part delightfully; Rother, Bada, de Seguros, a jolly old, hard-drinking monk, were familiar.

Mr. Toscanini, who conducted masterfully, made some cuts in the score that were well made. The polonaise in the garden of the Castle of Minsk was not danced as well as it was last season.

PHILHARMONIC PLAYS A CLASSIC PROGRAMME.

Mr. Stranaky's "Classic Programme."

The second of Nahan Frank's popular orchestral concerts will be given in the Hippodrome to-morrow evening. The principal soloist will be Wilhelm Bachaus, pianist, who will play the Liszt concerto in E flat as his principal number. Cordelia Lee, violinist, and Alfred Lima, an Arabian baritone, who has come to America after meeting with success in opera in South America, will also be heard. Mr. Frank and his orchestra are scheduled for works of Bach, Beethoven, and Wagner.

The Kaufman Quartet will give the second chamber concert of the People's Symphony Club at Cooper Union Hall next Monday evening. The programme will include Brahms' "American Quartet," Schumann's quintet for piano and strings, with Laeta Hartley at the piano, and a lecture on the harp by Mr. Cheshire, with Charles Robinson as soloist.

Franc Egenieff, a German baritone, who has won reputation in his own country, will make his New York debut.

At Acolian Hall next Thursday afternoon. He will be accompanied at the piano by Dr. Jane Korstner. His programme will include songs by Wolf, Loewe, Schumann, Tschakowsky, Debussy and Augustus Holmes.

In the series of weekly morning recitals given by Mrs. George Lee Broad, at the home of Mrs. Daniel Scott Lamont, next Wednesday's subjects will be the third act of "Mephisto" and the prologue to "Die Gotterdammerung."

Samuel Mensch, a young American pianist, who made his debut in Acolian Hall last year, will give a recital in the same place on the evening of Dec. 14.

Edward Grasse gives CONCERT AT AEOLIAN.

Edward Grasse, the New York composer, violinist and pianist, who is blind, gave a concert at Aeolian Hall last night. He was assisted by J. Lorenz Smith, violin; Joseph Kovarek, viola; William Durieux, cello, and George Falkenstein, piano. Most of the compositions played were Mr. Grasse's own. The programme opened with his quartet in D minor, op. 18. Then Mr. Grasse played three violin solos, an aria from Goldmark's concerto, his own arrangement of Paganini's caprice in E major, and Wieniawski's "Sous le vent de Moscou." Then, with Mr. Durieux, he played his sonata in E minor, op. 21. He finished with three violin solos by himself: "In Ruder Boot," "Wein-spiel" and his polonaise, No. 2, in E flat. Mr. Grasse's compositions are melodious and pleasing, and his playing of both the violin and piano is excellent. A large audience gave him plenty of applause.

"FAUST" AT THE CENTURY.

BEGINNING ON TUESDAY.

"Faust" will be the bill at the Century Opera House next week beginning on Tuesday evening. The cast for the opening performance will be: Marguerite, Mme. La Palma; Faust, Walter Westley; Mephistopheles, Herbert Waterman; Martha, Kathleen Howard. The alternating singers will be: Misses Ewell, Scott and Jordan, and the Messrs. Bergman, Kaufman and Kreidler.

At the popular Sunday night concert to-morrow nearly all the leading singers will appear.

The Century is to be remodelled after the present season so that the seating capacity next season will be 2,000, instead of 1,100, as at present.

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